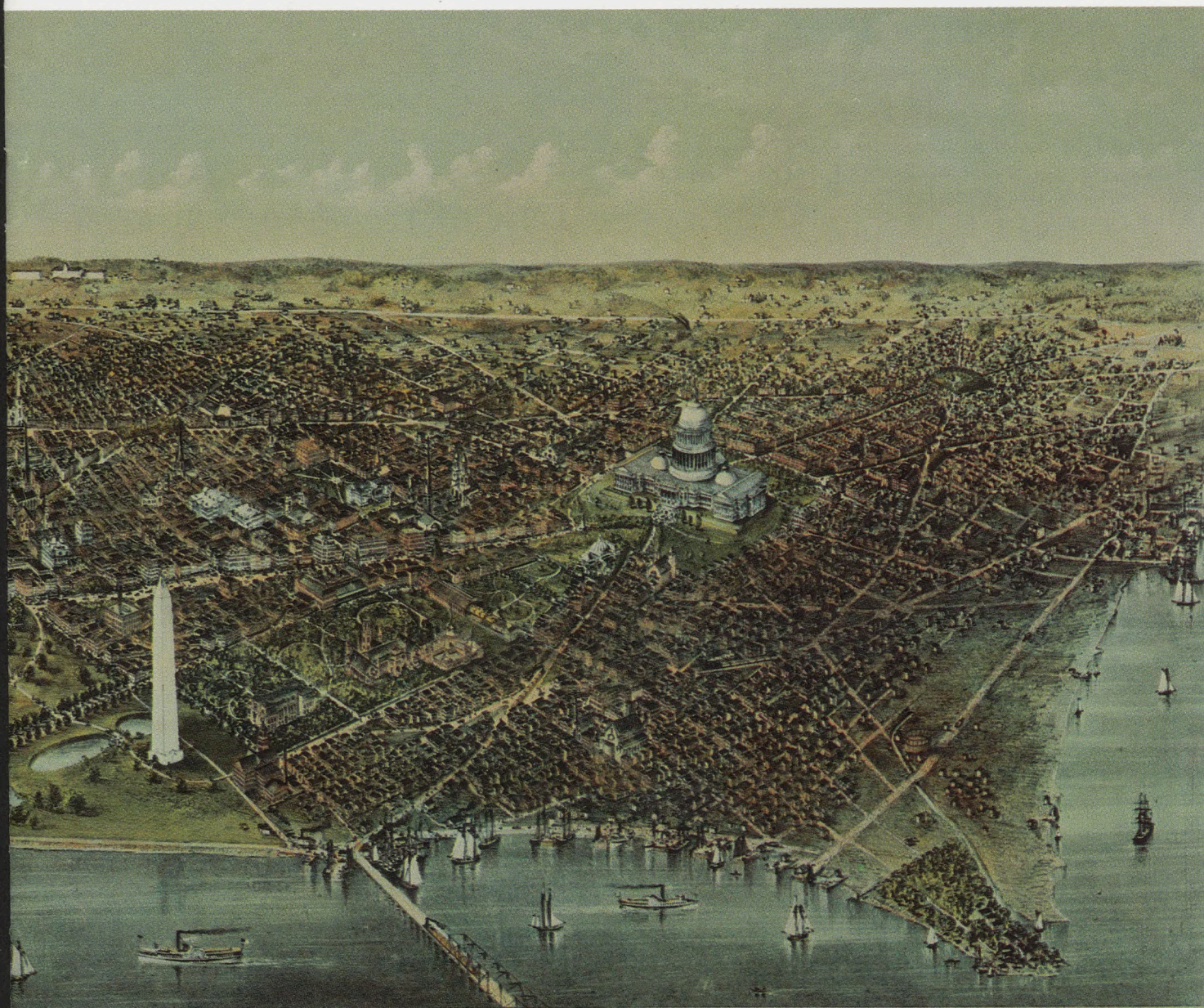


Washington on the Potomac



Columbia University, Howard University, 14th St. Circle, Library Sq., R St. Market, Massachusetts Av., City Hall Park, Government Printing Office, Stanton Sq., (NORTH EAST DIV.) Lincoln Sq., U.S. Marine Barracks, Capitol Square, Navy Yard, East Branch of the Potomac
 U.S. Patent Office, U.S. Post Office, Metropolitan Hotel, Natural Hotel, Pennsylvania Av., R St. Market, Washington Monument, The Mall, Agricultural Institute, Smithsonian Institution, National Museum, Long Bridge, Potomac River, THE CAPITOL, Botanical Garden, Jefferson School, (SOUTH EAST DIV.) U.S. Arsenal

February 20-April 3, 1982

LENDERS:

Alexandria Library
Arpad's
The Daughters of the American Revolution Museum
The Diplomatic Reception Rooms, Department of State, Washington, D.C.
Government Services Savings and Loan
Gunston Hall Plantation
Azar Hammond
Allan Janus
The Jesuit Collection, Georgetown University
The Kiplinger Washington Collection
Newcomer-Westreich, American Decorative Arts
Gerald Paget
The White House
Curtin Winsor
Anonymous Lenders

CREDITS

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Museum Purchase, Mary E. Maxwell Fund 53.4



Washington on the Potomac

February 20-April 3, 1982

FORWARD AND ACKNOWLEDGEMENTS

The present exhibition is one of a series intended to make creative use of the Corcoran's permanent collection with special attention to works on paper. Half the works thus belong to the Gallery, while the rest have been lent by institutions and private owners in the Washington metropolitan area.

The exhibition and accompanying publication have been supported by a funding from the Women's Committee of the Corcoran Gallery of Art and by a grant from the National Endowment under its Utilization of Collections Program.

To the lenders, whose works add dimension and variety, I wish to express my particular thanks. They generously aided in the search for further items and for information on the artists.

Margaret Kinzer, research assistant for the project, participated in the effort to locate, examine, and research the objects in the exhibition. Ms. Kinzer is author of the checklist of works for the catalogue and of the label texts for the installation. Her attention to detail, as well as her good humor, contributed substantially to the completion of this project within a brief period of time.

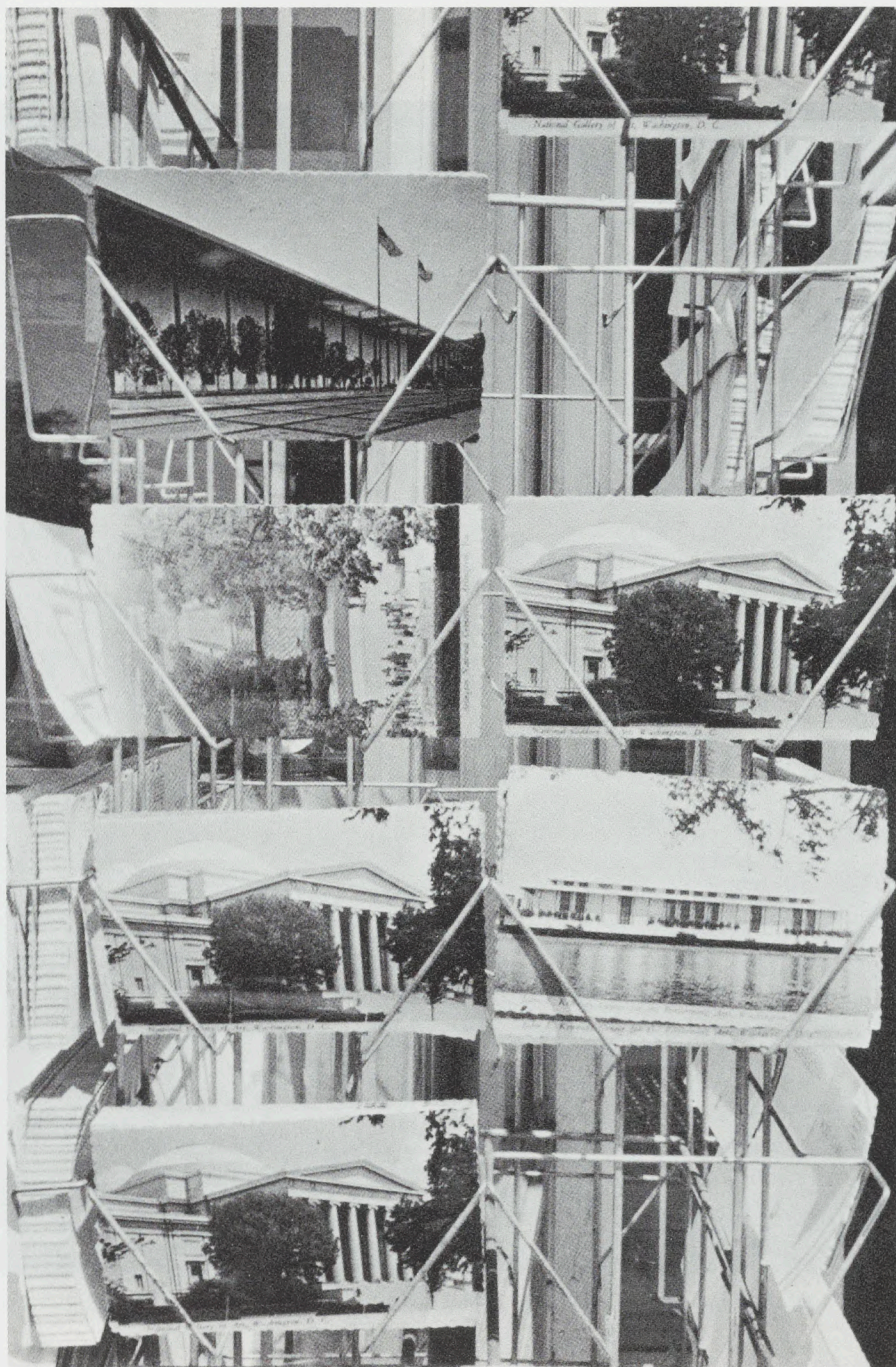
There were also many individuals, local institutions and their staffs, who generously shared their knowledge of art, artists, and local history. I would like to thank the following:

Alexandria Public Library, Lloyd House, Allan Robbins and Mike Miller; The American Institute of Architects, Tony Wrenn; Arlington Public Library, Reference Librarians; Columbia Historical Society, Perry Fisher and Betsy Miller; Andy Cosentino; Georgetown University Library, Special Collections, John Reynolds; Diplomatic Reception Rooms, U.S. Department of State, Cathy McCutcheon; George Washington Masonic National Memorial, Mr. Brown; Georgetown Public Library, Peabody Room, Mr. Lytle; Georgetown University, The Society of Jesus, Father Joseph Haller; Government Services Savings and Loan, Arthur Lambert and Mary Lou Hayes; Interstate Commission on the Potomac River Basin, Joseph Davis and Beverly Bandler; The Junior League, Mrs. Charles Sprunt; Kennedy Gallery, Mr. Gerold Wunderlich; James Ketchum; Knight Kiplinger; The Kiplinger Washington Collection, Austin Kiplinger and Frances Sturgeon; The Library of Congress, Prints and Photographs Division; Virgil MacMahan; Martin Luther King Library, Washington Division; Mount Vernon, Christine Meadows; National Gallery of Art, Linda Ayers; National Museum of American Art, Roberta Grier and Robin Bolton-Smith; Calvin Hawley Oakes; Office of the Architect of the Capitol, Ann Radice and Pam Violante; Potomac River Museum, Michael Humphries; David Sellin; Frederick Tilp; U.S. Army Engineer Museum; White House, Clement Conger and Betty Monkman.

Special thanks are due to the Interstate Commission on the Potomac River Basin for encouragement of this project and for supplying maps and materials needed for the graphic design of the installation.

Many members of the Gallery staff cooperated in the organization of the exhibition. I am especially grateful to Maureen Ankner for designing the catalogue and installation graphics; Lynn Kahler Berg for handling loan arrangements; David Tozer and Bruce Day for matting and framing many of the pieces; Anthony Blayzs and other members of the preparators and maintenance staff for installation; Barbara Moore, Nancy Eickel and Barbara Matteo of the Education staff for their preparation of the public lecture programs; Katherine Kovacs for assistance in research in the Corcoran Archives; Brigitte Savage for the organization of special events to accompany the exhibition; Adrienne Humphrey for tirelessly typing and proofreading the text of the catalogue.

L.C.S.



John Gossage, "811 Pennsylvania Avenue, N.W., Washington, D.C. At Market Space Looking West," 1976. Museum purchase.



George Jacob Beck, "Georgetown and the City of Washington," c. 1800. Private Collection.

WASHINGTON ON THE POTOMAC

The source of the Potomac River lies about 300 miles above Washington, D.C. Along its course through West Virginia, Virginia, and Maryland the river passes through some of the most picturesque countryside in the middle Atlantic states.

This survey of the river begins at Harper's Ferry, where the Potomac is joined by the Shenandoah River flowing out of the Valley of Virginia. Of this site Thomas Jefferson in his *Notes on the State of Virginia* wrote:

The passage of the Patowmac through the Blue Ridge is perhaps one of the most stupendous scenes in Nature. You stand on a very high point of land. On your right comes up the Shenandoah, having ranged along the foot of the mountain an (sic) hundred miles to seek a vent. On your left approaches the Patowmac, in quest of a passage also. In the moment of their junction they rush together against the mountain, rend it asunder, and pass off to the sea... This scene is worth a voyage across the Atlantic.

The town of Harper's Ferry is on the promontory between the two rivers at their juncture. Not only did the town serve travelers as a river crossing, it was an important point of departure for the journey west to the frontier. Its history and development are linked to the Potomac and the Shenandoah. It is almost impossible to represent the site without including the rivers as seen in the lovely watercolor of about 1827 by Thomas Doughty (1793-1856).

Along the Potomac between Harper's Ferry and the falls there are only a few communities. Brunswick, Maryland, one of the largest, is represented in an oil painting by August H.O. Rolle (1875-1941).

At Great Falls the river becomes a massive cataract in its descent of forty feet over a series of rock ledges. The roar can be heard a mile away. With its changing moods and the light-shattering qualities of moving water and spray this place has long held a fascination for artists.

Entering the Potomac Gorge the river narrows and deepens for two miles before reaching Little Falls. Some sixty miles below Harper's Ferry, at Georgetown at the foot of the falls, the river becomes navigable to ocean-going vessels.

The pace of the Potomac changes dramatically as it ceases to be a free-flowing stream and becomes a tidal estuary more than two miles wide below Fort Washington. Numerous coves and tributaries provide harbors for communities along the Maryland and Virginia shores. Some 110 miles below the District of Columbia, at Point Lookout, a strip of land lying less than two feet above sea level jutting out on the Maryland side, the Potomac River flows into Chesapeake Bay.

Captain John Smith, in 1608, was the first identified European to enter the Potomac, navigating a boat in search of food, furs, and gold up river to the falls. His maps and notes, published in London in 1612, served as the basis of subsequent maps into the 19th century. (Dirck Gripj published the version of the Smith map about 1635, exhibited here.) In his *Historie* Captain Smith, describing the site now occupied by the District of Columbia, wrote that the river "above this place maketh his passage downe a low pleasant vallery overshadowed in many places with high rocky mountains; from whence distill innumerable sweet and pleasant springs."

Archeological evidence indicates the presence of Indians along the river five thousand years ago. The river itself was named for the Patawokekes, who lived in the largest settlement recorded during Smith's time.

Plantations growing corn and tobacco were established along the Potomac and its inlets, among them Gunston Hall of the Masons and Mount Vernon of the Washingtons. The town of Georgetown grew out of a plantation owned by Colonel Ninian Beall, the noted Indian fighter and Maryland businessman. Alexandria, a few miles downstream on the Virginia side, was laid out in 1749 as an entrepreneur's development. The young George Washington helped survey it.

When Pierre L'Enfant drew up his design of the new Federal City for President George Washington, both Georgetown and Alexandria were included in its 100 square miles. The Government began transferring into its new offices in the primitive capital in 1800, shortly after Washington's death in December, 1799. The Potomac River had played a decisive part in the final location of the city. Washington strongly advocated the commercial development of the area, promoting the Potomac

Canal around the falls, which opened in 1785 to serve the transportation route into the interior. L'Enfant's visionary design was engraved and distributed in the United States and abroad, arousing admiration and returning in various reproductions such as the decoration of the English creamware pitcher of circa 1800 in the exhibition.

For years in the early 19th century, Alexandria was a major seaport on the Atlantic coast, with scores of sailing ships anchored and docked along the Potomac, bringing in various commodities and departing with cargoes of tobacco and grain.

The coming of the Federal City to the Potomac was accompanied by the growing interest of artists, who began to arrive in increasing numbers. Various painted and printed views of the region had appeared in the 17th and 18th centuries. Now, such European-trained landscape painters as William Groombridge (1748-1811), George Beck (1748/50-1812), and Francis Guy (c. 1760-1820) came to depict both the city and the nearby natural wonders of Harper's Ferry gorge and the Great and Little Falls. Their paintings—Beck's *Georgetown and Washington City*, for example—were often reproduced as prints. George Washington purchased a view of Great Falls by Beck that is very similar to the painting exhibited here. The work acquired by Washington still hangs at Mount Vernon.

Reportorial and topographical depictions of the bridges, buildings, and monuments in and around the Federal City were popular. Lithographs by the Edward Sasche firm in Baltimore and Currier and Ives of New York City from this early 19th-century period are included in the exhibition.

Another group of 19th-century artists reflecting the romantic attitudes of the then new Hudson River School was also at work. Theirs was an interest in artistic style and the relationship of the artist to the land. Sketching out of doors from nature William Birch (1755-1834), Thomas Doughty (1793-1856), and Andrew F. Bunner (1841-1897), among others, not only detailed the scene before them but imbued it with qualities reflecting their views of man and his relationship to the environment. Antonion Zeno Shindler (c. 1813-1899), William MacLeod (1811-1892) and Oscar Bessau (active Washington, D.C. 1855-1857) painted Georgetown, Alexandria, and Washington in a similar style.

Artistic developments in the 20th century influenced the styles in which artists depicted the Potomac and the District of Columbia, while the sites selected remained unchanged. In 1913, an active group of painters founded the Landscape Club to "stimulate and promote landscape painting, to acquaint the public with the pictorial possibilities of Washington and its environs." The Club's "Log" provides the record of many productive years of scanning the hills of Maryland and Virginia, the Valley of the Potomac and its tributaries, Rock Creek and other parks, the historic neighboring towns, and the City of Washington. "Various members who have traveled in other parts of America and abroad have returned thoroughly convinced that the landscape of this section offers as varied and fine material to the painter as is found anywhere."

Club members included William H. Holmes (1860-1933), Benson B. Moore (1882-1974), and August H.O. Rolle (1875-1941), all of whom are included in the present exhibition. Their clear colors, precise vision, and technical competence in the use of medium continued the traditions of an earlier generation and were little affected by the stylistic developments of the 20th century.

A more avant-garde approach was not fully assimilated by artists interested in landscape painting in this region until the 1940s or later with the work of Edgar H. Nye (1879-1943) and Elizabeth Poe (1886/88-1947). In the last three decades, local artists have turned increasingly to the abstract, giving rise to the internationally acclaimed Washington Color School and its monumental canvases. Even here, analysts may find influences of an environmental nature.

Especially in the last ten years, an amount of formalistic interest in the local landscape can be found in the work of photographers. However, their primary concern seems to be less that of investigating the river and the city than of developing their own artistic styles.

The Potomac River, its communities, and its wonders remain, attracting millions of visitors each year. Not only do tourists discover the mind-boggling complexities of a great governmental capital but some of the nation's most beautiful scenery.

"The view looking down the Potomac," wrote the late Washington painter and museum curator, Lester H. Cooke, "is one of the world's great city views. The lights, winds, mists, reflections and changing seasons make new combinations every hour. I see this view every day; it is never the same; and I never get tired of it." Captain John Smith had said almost the same thing in his notes over three hundred years ago.

Linda C. Simmons, *Associate Curator of Collections*



Oscar Bessau, *Little Falls of the Potomac*, c. 1856. Gift of William Wilson Corcoran.

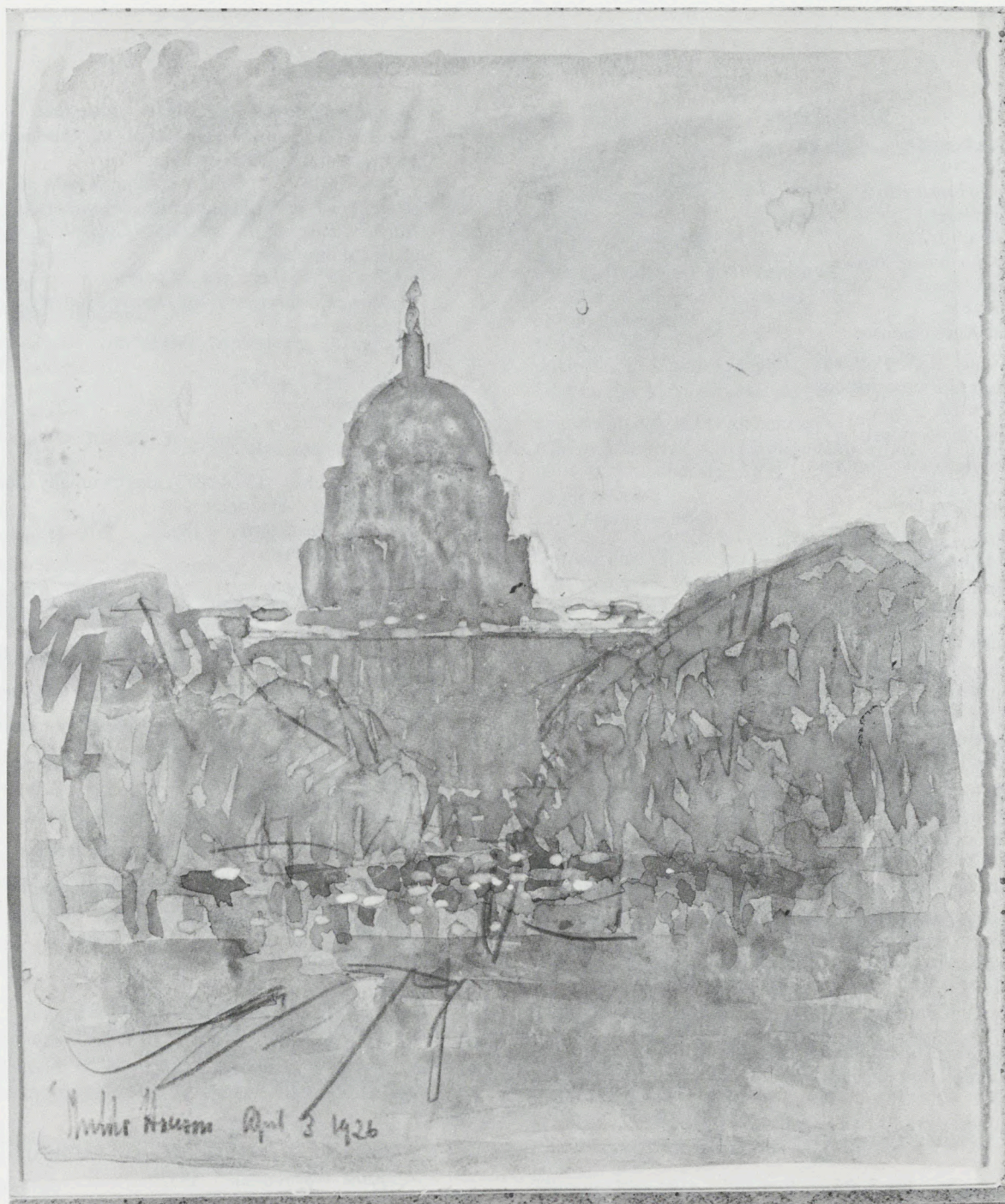
- John Bachmann (active 1850-1877) American
"Panorama of the Seat of War: Birds Eye View of Virginia, Maryland, Delaware and District of Columbia" 1864
 chromolithograph
 printed by Charles Magnus, New York
 17-7/8 x 28-1/2" (image)
 Lent by the Kiplinger Washington Collection
- Barnard and Gibson (19th century) American
"Georgetown Ferry (Aqueduct Beyond)"
 from Brady's Album Gallery, No. 291
 photograph, albumen print (carte-de-visite)
 2-3/16 x 3-5/8"
 Lent by Allan Janus
- George Jacob Beck (1748/50-1812) English
 (active in America after 1795)
The Falls of the Potomac c. 1800
 oil on panel
 17 x 23"
- *"Georgetown and the City of Washington"* c. 1800
 gouache on paper
 15 x 20" (sight)
 Lent Anonymously
- Oscar Bessau (active Washington, D.C. 1855-1857) French
Little Falls of the Potomac c. 1856
 oil on canvas
 16-1/4 x 24-1/8"
 Gift of William Wilson Corcoran 69.78
- William Russell Birch (1755-1834) American
"Falls of Potomac" c. 1820-30
 watercolor on paper
 4 x 5-3/4"
 Museum Purchase through a bequest of the Honorable and Mrs. Frank B. Kellogg 1980.80
- Mathew B. Brady (1823-1896) American
"Chain Bridge" (from the Virginia Shore) 1862
 from Brady's Album Gallery, No. 295
 albumen print (carte-de-visite)
 2-1/4 x 3-9/16"
 Lent Anonymously
- Andrew Fisher Bunner (1841-1897) American
"Harper's Ferry, Maryland and Bolivar Heights"
 September, 1867
 pencil on paper
 9-7/8 x 13-7/8"
 Gift of Kate Bunner 02.9.37
- *"Shenandoah River"* September, 1867
 pencil on paper
 9-7/8 x 13-15/16"
 Gift of Kate Bunner 02.9.35
- Winfield Scott Clime (1881-1954) American
"Key Bridge, Washington, D.C." October, 1920
 watercolor on paper
 8-1/2 x 11-1/4" (image)
 Lent by the Kiplinger Washington Collection
- J.H. Cocks (19th century) American
The Old Corcoran Gallery of Art c. 1880
 gouache on paper
 8-1/2 x 12-3/4"
 Museum Purchase 52.42
- Nathaniel Currier (1813-1888) American
"The Capitol at Washington" c. 1850
 chromolithograph
 8-1/16 x 12-1/2" (image)
 Museum Purchase 53.45
- The Firm of Currier and Ives (active New York 1857-1907)
 Nathaniel Currier (1813-1888) American
 James Merritt Ives (1824-1895) American
"City of Washington, Bird's Eye View from the Potomac—Looking North" 1892
 lithograph
 26-13/16 x 37-3/16" (image)
 Museum Purchase, Mary E. Maxwell Fund 53.4
- Melvin P. Curtis (1953-) American
Untitled (Fountain) 1980
 from *Dumbarton Oaks* series
 photograph, silver print
 11-7/8 x 17"
 Gift of the Artist 1981.53

- *Untitled* (Arcade) 1980
from *Dumbarton Oaks* series
photograph, silver print
11-7/8 x 17"
Gift of the Artist 1981.55
- Victor DeGrailly (1804-1889) French
Washington's Tomb c. 1840-50
oil on canvas
16 x 21-1/8"
Lent by Government Services Savings and Loan
- Thomas Doughty (1793-1856) American
"Harper's Ferry from Below" c. 1827
watercolor and ink on paper
7-1/8 x 11-1/8"
Museum Purchase through the gift of the Honorable
Orme Wilson 64.14
- Craig Finley and Company, Philadelphia (19th century)
American
Letterhead for Edward L. Dent's Ironworks, Georgetown, D.C.
1890
engraving
6-15/16 x 8-1/8"
Director's Office Records, Corcoran Archives
- J. Finnemore (20th century)
"Mount Vernon on the Potomac" before 1932
etching
11-1/8 x 17"
Museum Purchase, Mary E. Maxwell Fund 32.26
- Charles Fleischman (19th century)
"A View of Georgetown University from Roslin" 1882
oil on canvas
18 x 24"
Lent by Gerald Paget
- Lee Friedlander (1934-) American
"A1" (View of the National Gallery) 1976
photograph, silver print
7-1/2 x 11-1/4"
Museum Purchase 1976.62.1
- *"D3"* (View of the Washington Monument) 1976
photograph, silver print
7-1/2 x 11-1/8"
Museum Purchase 1976.62.3
- J. Gardner (19th century) American
"Meeting of the Shenandoah and Potomac at Harper's Ferry"
1865
photograph, albumen print
printed by Alexander Gardner (1821-1882)
7-13/16 x 8-7/8"
Lent Anonymously
- John Gossage (1946-) American
*"811 Pennsylvania Ave., N.W., Washington, D.C. At Market
Space Looking West"* 1976
photograph, silver print
20 x 12-3/4"
Museum Purchase 1976.65.2
- Dirck Griepj (17th century) Dutch
"Nova Virginia Tabula" c. 1635
engraving
after John Smith map published in 1612
14-5/8 x 18-3/4" (image)
Lent by the Kiplinger Washington Collection
- Azar Hammond (20th century) American
Hiroshima Day, Sunday August 9, 1981 1981
photograph, type c print
11 x 14"
Lent by the Artist
- A.C. Harkness (19th century)
View with Washington Monument 1888
watercolor on paper
6 x 11-1/8" (sight)
Octagon House 1889
watercolor on paper
6 x 11-1/4" (sight)
Lent by Government Services Savings and Loan
- Childe Hassam (1859-1935) American
Capitol, Early Morning April 3, 1926
watercolor on paper
8-1/2 x 7"
Lent Anonymously
- *"First leaves—St. John's, Washington* 1929
etching
6 x 8-7/8"
Gift of Mrs. Childe Hassam 40.38
- William Henry Holmes (1860-1933) American
Georgetown College from Arlington, Virginia 1881
watercolor on paper
9 x 12-1/4"
Lent Anonymously
- *On the C & O Canal*
watercolor on paper
4-5/8 x 6-1/4"
Lent Anonymously
- Allan Janus (1951-) American
Dumbarton Oaks 1980
photograph, silver print
2-3/16 x 5-1/8"
Museum Purchase 1981.58



Jennie Bellows Millard, *Mount Vernon*, 1850. Gift of Miss May Hastings Dickinson.

- "Great Falls" 1981
photograph, silver print
2-3/16 x 5-1/16"
Rock Creek at Kensington, Mdd 1979
photograph, ambrotype (collodion positive on glass)
3-1/4 x 4-1/4"
Lent by the Artist
- John R. Johnston (c. 1820-) American
(active in Baltimore 1857-1872)
"View on Baltimore Road, Potomac River"
oil on canvas
18-1/4 x 29-7/8"
Lent Anonymously
- Roland Kasimir (20th century) American
"The Capitol, Washington, D.C." c. 1950
color etching
17-7/8 x 13-3/4" (plate)
Bequest of Frank B. Bristow 68.26.324
- John Ross Key (1832-1920) American
(The Francis Scott) *Key House* 1908
oil on board
10-3/4 x 17-3/4"
Lent by the Diplomatic Reception Rooms, Department of
State, Washington, D.C.
- Paul R. Knight (1894-) American
16th Street in the Rain 1949
watercolor on paper
18-1/8 x 21-3/8"
Museum Purchase, 4th Annual Area Exhibition Purchase
Fund 49.67
- August Köllner (1813-1870) Canadian
On Tiber Creek, A Mill Near Washington 1839
pencil and watercolor on paper
4-1/2 x 7-1/4"
Lent by Government Services Savings and Loan
- Benjamin W. Lawless, Jr. (1925-) American
Potomac Wharves 1949
watercolor on paper
17-1/2 x 21-5/8"
Museum Purchase, 4th Annual Area Exhibition Purchase
Fund 49.68
- William Lydston, Jr. (active 1835-1860) American
"East View of Washington, D.C. and the Potomac River from
Fort Richardson, Va. Encampment and Head Quarters of Col.
Wm. B. Green—14th Regt. Mass. Vol. Heavy Artillery" c.1865
pencil, gray wash, and china on paper
7-1/2 x 14-3/4" (sight)
Lent by the Kiplinger Washington Collection
- William MacLeod (1811-1892) American
A Glimpse of the Capitol, Washington 1844
oil on canvas
21-3/4 x 29-1/2"
Lent by the Diplomatic Reception Rooms, Department
of State, Washington, D.C.
- *View of the City of Washington* 1856
oil on canvas
38 x 54-1/2"
Lent by the White House
- *Maryland Heights: Seige of Harper's Ferry* 1863
oil on canvas
30 x 44"
Gift of Miss Genvieve Plummer 54.2
- Prosper-Georges Antoine Marilhat (1811-1847) French
View of the Great Falls of the Potomac 1845
oil on canvas
21 x 28-1/2", oval
Lent by the Diplomatic Reception Rooms, Department
of State, Washington, D.C.
- Edmund Clarence Messer (1842-1919) American
"Near His House in Anacostia, D.C." 1894
oil on artist's board
8-3/8 x 11-5/8"
Lent Anonymously
- Jennie Bellows Millard (1816-1853) American
Mount Vernon 1850
oil on canvas
24 x 32-1/2"
Gift of Miss May Hastings Dickinson 52.5
- Eleazer Hutchinson Miller (1831-1921) American
"Old Navy Yard, Washington, D.C." 1880
etching
6-1/4 x 9-1/2" (plate)
Lent by the Kiplinger Washington Collection
- Benson Bond Moore (1882-1974) American
"Showery Day on the Potomac (from Haines Point)" c. 1910
etching and aquatint
5 x 7" (plate)
Lent Anonymously
- Five Sketches
"May 7, 1916, Old Fish and Oyster House 11th Street Wharf,
Washington, D.C."
oil on board
6-1/2 x 9-1/2"
"May 9, 1916, Old Fish and Oyster House 11th Street Wharf,
Washington, D.C."
oil on board
6-1/2 x 9-1/2"



Childe Hassam, *Capitol, Early Morning*. April 3, 1926. Private Collection.

- "At the Wharf, May 14, 1916"
oil on board
6-1/2 x 9-1/2"
"Fish House 11th St. Wharf, June 4, 1916"
oil on board
6-1/2 x 9-1/2"
"At the Wharf, June 7, 1916"
oil on board
5-3/8 x 8"
Lent Anonymously
- Rowing on the Potomac 1919
watercolor on cardboard
6-1/2 x 10"
Lent Anonymously
 - "On the Upper Potomac" 1924
oil on canvas
23-1/2 x 23-1/2"
 - "Willows in Winter, Fox(h)all, D.C." 1956
oil on board
14 x 18"
Lent Anonymously
 - James Henry Moser (1854-1913) American
View of the Washington Monument 1898
watercolor on paper
10-1/2 x 20-5/8"
Museum Purchase through a gift from Mrs. J.L.M. Curry
1978.117
 - Edgar Hewitt Nye (1879-1943) American
Great Falls 1938
watercolor on paper
22 x 28"
Lent by the Jesuit Collection, Georgetown University
 - Walter Paris (1842-1906) American
Burn's Cottage 1892
watercolor, gouache and charcoal on paper
4-3/4 x 5-3/4"
Museum Purchase x.167
 - *The Great Blizzard of 1899* 1899
watercolor on paper
17-7/8 x 21-5/16"
Bequest of the Artist 09.13
 - August H.O. Rolle (1875-1941) American
View of Georgetown from Across the Potomac c. 1910
watercolor and pencil on paper
7-1/8 x 7-3/16"
Sketchbook, No. 13-Landscape views along the Potomac from Harper's Ferry to the District of Columbia c. 1920-25
charcoal on paper
5-7/8 x 8-5/8", sheet size, 24 pages
Brunswick, Maryland Near Harper's Ferry c. 1925
oil on canvas
20 x 24"
Rock Creek c. 1925
oil on canvas
25-1/2 x 30"
Lent Anonymously
 - Edward Sachse (1804-1873) and Company (active Baltimore 1840s-1870s) American
"View of Washington" 1852
chromolithograph
21 x 27"
Museum Purchase, Mary E. Maxwell Fund 53.5
 - "Point Lookout Maryland. View of Hammond Genl. Hospital and U.S. Genl. Depot for Prisoners of War" 1864
lithograph
28 x 34" (image)
Lent by Government Services Savings and Loan
 - "Aqueduct of Potomac, Georgetown, D.C." 1865
hand-tinted lithograph
drawn by E. Dielman
4-1/8 x 7" (image)
Lent by the Kiplinger Washington Collection
 - Antonion Zeno Shindler (c. 1813-1899) American
View of Washington (from the Heights Above Georgetown) 1865-1875
oil on canvas
12 x 20"
Lent by Arpad's
 - Rosalind Solomon (1930-) American
White House Gate 1978
photograph, silver print
14-7/8 x 14-7/8"
Gift of the Artist 1980.60
 - Attributed to George Strickland (1797-1851) American
"Capitol, Washington" 1837

- pencil on paper
4-5/8 x 9-9/16"
Gift of Rudolph Max Kauffman 55.35
- James Sundquist (1949-) American
"Wave and Gulls" 1981
silkscreen on paper
22-1/2 x 33-3/16"
Gift of the Artist 1981.84.5
 - Ruel Pardee Tolman (1878-1954) American
"In the Mall" 1913
etching
5-3/8 x 3-3/4" (plate)
Bequest of Frank B. Bristow 68.26.687
 - "Great Falls" 1932
etching
7 x 5" (plate)
Lent Anonymously
 - Macowin Tuttle (1861-1935) American
Rock Creek Park, Washington, D.C. c. 1930
wood gravure
26-1/2 x 22"
Bequest of Gertrude T.S. Tuttle 1969.36.3
 - Reynold Weidenaar (1915-) American
"Channel House" c. 1940
etching
1-1/4 x 1-5/8" (plate)
Lent Anonymously
 - "Connecticut Avenue Bridge, Washington, D.C." 1943
etching
7 x 7-3/8" (plate)
Bequest of Frank B. Bristow 1968.26.717
 - August Weidenbach (active in America 1853-1871)
Harper's Ferry c. 1860
oil on canvas
26 x 36"
Lent by the Diplomatic Reception Rooms, Department
of State, Washington, D.C.
 - William Wellstood (1819-1900) American
"Point Lookout, Mouth of the Potomac" late 19th century
engraving
after F.B. Schell
4-5/8 x 7-1/8" (plate)
Lent Anonymously
 - Max Weyl (1837-1914) American
View of Washington Across the Eastern Branch from
Anacostia c. 1900
oil on canvas
24-1/2 x 32"
Lent by Curtin Winsor, Jr.
 - Unidentified Artist (19th century)
"Birds Eye View of Alexandria, Va."
chromolithograph
14-1/8 x 22-15/16"
published by Charles Magnus, New York
Lent by the Alexandria Library Society
 - Unidentified Artist (19th century)
"Cabin John Bridge, Washington Aqueduct" c. 1860s
photograph, albumen print
10-1/4 x 15-3/8"
Lent Anonymously
 - Unidentified (attributed to a Descendent of George Mason)
(19th century) American
Early View of Gunston Hall c. 1840
pencil on paper
3-7/16 x 5-1/8"
Lent by the Board of Regents, Gunston Hall
 - Unidentified Artist (19th century)
"Views of the Potomac Below Washington" 1861
from the *Illustrated London News*, p. 459, May 18, 1861
engraving
15-7/8 x 11" (sheet)
 1. "Potomac at Washington"
3" (arched top) x 9-1/4" (image)
 2. "Fort Washington"
4-3/4 x 9-1/4" (image)
 3. "General View of the Potomac looking towards
Washington"
2-1/4 x 9-1/4" (image)
 4. "Mount Vernon"
2-7/8 x 9-1/4" (image)
 Lent by the Kiplinger Washington Collection
 - Unidentified Artist (19th century)
"War Sketch, in the Capitol" 1862
colored wood engraving
in: *Frank Leslie's Illustrated Newspaper*, February 1, 1862
16-1/2 x 22-7/8"
Museum Purchase, William A. Clark Fund 1976.3

Books

- W.C. Babcock (19th century) American
"Great Falls of the Potomac" c. 1890
 photograph, albumen print
 5-1/4 x 8-3/8"
- Daniel Fraser (19th century) American
"Down the Potomac" c. 1890
 photograph, albumen print
 5-1/4 x 8-3/8"
- "The Great Falls of the Potomac"* c. 1890
 photograph, albumen print
 5-1/4 x 8-3/8"
- "The Potomac Flats"* c. 1890
 photograph, albumen print
 5-1/4 x 8-3/8"
- A. Lothrop (19th century) American
"Burns Cottage" c. 1890
 photograph, albumen print
 5-1/4 x 8-3/8"
- M.B. Waite (19th century) American
"Rock Creek" c. 1890
 photograph, albumen print
 5-1/4 x 8-3/8"
- in: *Souvenir of the Washington Botanical Club* 1892
 printed, toned and mounted by Parker, 477 Pennsylvania
 Avenue, Washington, D.C.
 Lent by Allan Janus
- Robert Hinshelwood (1812-after 1875) American
"Harper's Ferry by Moonlight" 1872
 engraving
 5-3/8 x 8-7/8" (plate)
 after Granville Perkins (1830-1895) American
 in: William Cullen Bryant. *Picturesque America*, vol. 1 1872
 New York: D. Appleton and Co., Publishers
 Gift of William Wilson Corcoran x.311.1
- "Washington from Arlington Heights"* 1874
 engraving
 5-1/2 x 9-7/8" (plate)
 after Richard H. Sheppard (active 1840s and 1850s) American
 in: William Cullen Bryant. *Picturesque America*, vol. 2 1874
 New York: D. Appleton and Co., Publishers
 Gift of William Wilson Corcoran x.311.2

- Rau and Son Lithographers, Dresden German
"Harper's Ferry from Jefferson Rock, Jefferson Co. Va."
 lithograph
 18 x 25-1/8" (image)
 after Edward Beyer (1820-1865) German (active in America
 1848-1857)
 in: Edward Beyer. *Album of Virginia*. 1858
 Gift of William Wilson Corcoran x.303

Decorative Arts

- Pearlware Plate, Transfer Printed with a view of "Harper's Ferry
 From The Potomac-Side" c. 1834
 William Ridgeway and Company, Staffordshire 1830-1854
 English
 9-1/8" diameter
 Lent by Newcomer-Westreich American Decorative Arts
- Creamware Jug, Liverpool type, Transfer Printed with the plan
 of the District of Columbia c. 1800
 Herculaneum Pottery
 English
 9-3/8" high 5-7/16" diameter of base
 Lent by the Daughters of the American Revolution Museum



Benson Bond Moore, *Showery Day on the Potomac*" (from Haines Point), c. 1910. Private Collection.



August H.O. Rolle, "Shenandoha (sic) at Harper's Ferry" (Page from Sketchbook #13), c. 1920-25. Private Collection.



Thomas Doughty, "Harper's Ferry from Below," c. 1827. Museum purchase through the gift of Orme Wilson.

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